

**Thinking Through Collage:
An Approach in “Collage Suite”**

A Thesis Submitted to the College of
Graduate Studies and Research
in Partial Fulfillment of the Requirements
for the Degree of Master of Music
in the Department of Music
University of Saskatchewan
Saskatoon

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ACKNOWLEDGEMENTS

I wish to express gratitude to my supervisor Dr. Gyula Csapó, whose energy and passion were instrumental in broadening my horizons as a student and as a composer. I also wish to extend my thanks to Dr. Gregory Marion and Dr. Walter Kreyszig for their assistance and encouragement as well.

I am also grateful to colleagues and friends Audrey Falk Janzen, Pierre-Mathieu Gauthier, Josnei Novacoski, Annette Floyd and Dr. Monte Keene Pishny-Floyd for their continuous support and companionship. I also wish to thank my mother, Amalia Becker, for her encouragement and love. Most of all, I wish to thank Joshua Lovell for his limitless patience, support, and love.

ABSTRACT

This thesis consists of two parts: the first part being a composition of three movements for a chamber ensemble, and the second part being the accompanying essay which analyzes important facets of the composition. The name of the piece is “Collage Suite,” and is submitted as a transposing score. The accompanying essay discusses the concept of “conceptual collage” built upon touchstones of fugue, waltz, and scherzo. In addition, the essay also analyzes how the material within each movement of the composition contributes to the notion of “conceptual collage.”

TABLE OF CONTENTS

PERMISSION TO USE	i
ACKNOWLEDGEMENTS	ii
ABSTRACT	iii
TABLE OF CONTENTS	iv
PART I	
COMPOSITION – “Collage Suite”	1
I. “Contravention (Fugue)”	1
II. “Divagation (Waltz)”	22
III. “Affectation (Scherzo)”	46
PART II	
ESSAY – Thinking Through Collage: An Approach in “Collage Suite”	71
Introduction	71
Tension as a goal achieved through collage	71
Introduction of terms used in my discussion	74
Exposition of my thesis: “conceptual collage”	74
Analysis of “Contravention (Fugue)”	75
Analysis of “Divagation (Waltz)”	87
Analysis of “Affectation (Scherzo)”	97
Conclusion	108
BIBLIOGRAPHY	109
APPENDIX – Recording of “Collage Suite” (CD)	111
Vita	112

PART I
COMPOSITION – “Collage Suite”
Transposing Score
I. “Contravention (Fugue)”

♩ = 100-105

Flute

Clarinet in B \flat

Trumpet in B \flat

Bassoon

f

non legato

B \flat Tpt.

Bsn.

f

non legato

B \flat Tpt.

Bsn.

* - Long pitches, even when not marked *tenuto*, are to be sustained to their full value.

14

B \flat Tpt.

Bsn.

18

B \flat Cl.

B \flat Tpt.

Bsn.

21

B \flat Cl.

B \flat Tpt.

Bsn.

non legato

f

24

B \flat Cl.

B \flat Tpt.

Bsn.

27

B \flat Cl.

B \flat Tpt.

Bsn.

31

A

B \flat Cl.

B \flat Tpt.

Bsn.

mp

mp

mp

35

B♭ Cl.

B♭ Tpt.

Bsn.

38 *flz.*
 Fl. *f*
 B♭ Cl. *mf*
 B♭ Tpt. *mf*
 Bsn. *mf*

42

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

flz.

Measures 42-44. Flute part includes a flageolet (flz.) effect. Bb Clarinet and Bb Trumpet have melodic lines. Bassoon has a rhythmic accompaniment.

45

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

flz.

ord.

f

(mf)

(mf)

(mf)

Measures 45-47. Flute part includes a flageolet (flz.) effect. Bb Clarinet and Bb Trumpet have melodic lines. Bassoon has a rhythmic accompaniment. A box labeled 'B' is present above measure 46.

48

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

50

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

52

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

ff

f



55

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mp

p

mp

p

p

58 C

Fl. *mp*

B \flat Cl. *p*

B \flat Tpt.

Bsn. *mp*

61

Fl. *f p*

B \flat Cl. *p f p f*

B \flat Tpt. *p*

Bsn.

65

Fl. *mf* *f* *p* *mf*

B♭ Cl. *p* *f* *p*

B♭ Tpt. *mf* *p* *mf*

Bsn. *mf* *f* *mp* *mf* *flz.*

69

Fl. *f* *p* *mf* *ff*

B♭ Cl. *f* *ff*

B♭ Tpt. *p* (*mf*) *mf*

Bsn. *ord.* *flz.* *ord.* *mp*

mp *mf* *ff* *mp*

73

Fl. *p* *mf* *f* *pp*

B♭ Cl. *p* *mf* *pp* *p*

B♭ Tpt. *f* *p*

Bsn. *flz.* *ord.* *flz.* *ord.* *flz.* *f*

77

Fl. *mf*

B♭ Cl. *mf* *p*

B♭ Tpt. *mf* *pp* *mf*

Bsn. *ord.* *flz.* *ord.* *p*

D
81 *sempre ten.*

Fl. *(mf)* *f* *mf* *sfz sfz pp*

B♭ Cl. *mf* *pp* *mf* *pp*

B♭ Tpt. *p* *pp*

Bsn. *pp* *fp* *mf* *flz.* *ord.*

85 *sempre ten.*

Fl. *p* *sempre ten.*

B♭ Cl. *mp* *pp* *(p)* *p* *sempre ten.*

B♭ Tpt. *mp* *f* *p* *mf* *sempre ten.*

Bsn. *fp* *(mf)* *f*

89

Fl. *f mp*

B♭ Cl. *mf mp* *sempre ten.* 5

B♭ Tpt. *p mp*

Bsn. *p mp*

==

93

Fl. 5 *mf*

B♭ Cl. 5

B♭ Tpt. *f*

Bsn.

97

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

f

f

flz.

ord.

f

5

101

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

p

pp

p

p

pp

p

p

pp

p

106

E

Fl.

ppp

sfp

flz.

B \flat Cl.

ppp

B \flat Tpt.

ppp

f

Bsn.

ppp

f

3

110

ord.

Fl.

f

B \flat Cl.

f

3

B \flat Tpt.

3

Bsn.

117

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

sfz

sfz

5

120

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

flz.

ord.

sfz

sfz

sfz

3

[illegible]

126

Fl.

B♭ Cl.

B♭ Tpt.

Bsn.

sfz

sfz

sfz

sfz

129

Fl. *sfz* *(mf)* *ff*

B♭ Cl. *(mf)* *ff*

B♭ Tpt. *(mf)* *ff*

Bsn. *(mf)* *ff*

133

Fl. *p*

B♭ Cl. *p*

B♭ Tpt. *p*

Bsn. *p*

G

137

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mf

mf

mf

mf

141

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

sfz

mp

sfz

mp

sfz

mp

sfz

mp

H

145

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mf

mp

mf

mp

mf

mp

149

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

sfz

mp

sfz

mp

sfz

mp

sfz

mp

153

Bsn.

Staff notation for Bassoon (Bsn.) in measures 153-156. Measure 153 contains a whole rest. Measure 154 begins with a *fff* dynamic marking and a half note G2. Measures 155 and 156 each contain a whole note G2. A slur connects the half note in measure 154 to the whole notes in measures 155 and 156. A double bar line is at the end of measure 156.

157

Fl.

Staff notation for Flute (Fl.) in measures 157-158. Measure 157 contains a whole rest. Measure 158 contains a half note G4, a quarter note A4, and a quarter note B4, all marked *ppp*. A slur connects the three notes. A double bar line is at the end of measure 158.

B♭ Cl.

Staff notation for B♭ Clarinet (B♭ Cl.) in measures 157-158. Measure 157 contains a whole rest. Measure 158 contains a half note G4, a quarter note A4, and a quarter note B4, all marked *ppp*. A slur connects the three notes. A double bar line is at the end of measure 158.

B♭ Tpt.

Staff notation for B♭ Trumpet (B♭ Tpt.) in measures 157-158. Measure 157 contains a whole rest. Measure 158 contains a half note G4, a quarter note A4, and a quarter note B4, all marked *ppp*. A slur connects the three notes. A double bar line is at the end of measure 158.

Bsn.

Staff notation for Bassoon (Bsn.) in measures 157-158. Measure 157 contains a half note G2, marked with an accent (>). Measure 158 contains a half note G2, a quarter note A2, and a quarter note B2, all marked *ppp*. A slur connects the three notes. A double bar line is at the end of measure 158.

II. "Divagation (Waltz)"

$\text{♩} = 85-88$

Flute

Clarinet in B \flat

Trumpet in B \flat

Bassoon

mp

mp

w/straight mute

mp

ff

=

7

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mp

mp

mp

ff

14

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mf

≡

19

Fl.

Bsn.

mp

mp *mf* *f* *mp*

27 *(tongue pizz.)*

Fl. *p* *sfz* *p*

B \flat Cl. *p* *sfz* *p*

B \flat Tpt. *p* *sfz* *p*

Bsn. *non legato* *pp*

=

35

Fl. *mp*

B \flat Cl. *mp*

B \flat Tpt. *mp*

Bsn. *mf*

A

44

Fl. *p*

Bsn. *mf* *mp* *mf* *f* *(mf)*

54

Fl. *mf*

B♭ Cl. *p* *mf*

B♭ Tpt. *mf*

Bsn. *mp* *mf* *mp*

62

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mf *mp*

≡

69

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

p *mf* *f*

mf *mp*

77

Fl. *(non leg.)*

B \flat Cl. *(non leg.)*

B \flat Tpt. *non legato* *f* *mf* *(non leg.)* *(mp)*

Bsn. *mf* *(mp)*

84

Fl. *f*

B \flat Cl. *f*

B \flat Tpt. *f*

Bsn. *ff* *sfz*

92

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

99

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

B

ff

ff

ffz

fp *fff*

mp

107

Fl. *mp* *f* (staccatissimo*)

B♭ Cl. *p* *f*

Bsn. *<(mf)* *p* *<(mp)* *pp* *sfz* *sfz*

* For *staccatissimo*, produce a short, percussive-like sound without implementing “tongue pizz.”

115

Fl. *sfz* *pp* *mp*

B♭ Cl. *sfz* *pp* *mp*

B♭ Tpt. *p* *sfz* *pp* *mp*

Bsn. *sfz* *pp* *mp*

122

Fl. *ff*

B \flat Cl. *ff*

B \flat Tpt. *mf*

Bsn. *p*

130

Fl.

B \flat Cl.

B \flat Tpt.

Bsn. (*mf*)

137

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

p

mp

f

mf

mp

(p)

146

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mf

p

mf

(mp)

mp

p

f

(mf)

mf

(mp)

mp

*(poco) **

f

fff

* - quarter-tone
sharp (approx.)

153

Fl. *mp* *mf* *mp*

B \flat Cl. *(mp)*

B \flat Tpt.

Bsn. *f* *(poco)* *fff* *p* *f* *(poco)*

160

Fl. *fff*

B \flat Cl. *fff*

B \flat Tpt. *fff*

Bsn. *fff* *sfz*

* - quarter-tone flat (approx.)

164

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mp

p

168

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

pp

(poco)

fff

C

173

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mf

176

B \flat Cl.

B \flat Tpt.

Bsn.

(poco)

ff *mp*

181

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

f

p

p

p

(*poco*)

p

==

186

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mf

mf

sfz

mf

ff

mf

191

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.



194

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

f *(mp)*

210

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mf

sfz

p

mf

sfz

mf

215

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

sfz

mp

mp

mp

fff

mp

220

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

p

mp

mp

mp

(mf)

sfz

225

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mp

mp

mp

mp

p

230

Fl. *mp* *mf* *mp*

B \flat Cl. *mp*

B \flat Tpt. *mp* *fp* *mp*

Bsn. *mp*

234

Fl. *sfz* *ff*

B \flat Cl. *mp* *sfz* *ff*

B \flat Tpt. *sfz* *ff*

Bsn. *sfz* *ff*

239

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

f

sfz

sfz

245

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

sfz

251

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

f

257

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

264

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

ff

mp

271

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

mp

mf

p

E

277

Fl. *mf* (*mp*) *pp* *mp* *pp*

B \flat Cl. *mp* *pp*

B \flat Tpt. *mp* *pp* *sfz* *pp*

Bsn.

284

Fl. *mf* *sfz*

B \flat Cl. *p* *p*

B \flat Tpt. *sfz* *pp*

Bsn. *mf*

290

Fl. *let ring*

B \flat Cl.

B \flat Tpt.

Bsn.

pp

p

p

(mf)

Detailed description: This system contains measures 290 through 293. The Flute part begins with a 'let ring' marking over a half note. In measure 291, the Flute plays a half note with a *pp* dynamic. The Clarinet and Trumpet parts have melodic lines with various dynamics. The Bassoon part has a melodic line starting in measure 291 with a *p* dynamic, followed by a crescendo to *(mf)* in measure 292. The system ends with a repeat sign.

294

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

pp

(mp)

pp

(mp)

pp

mp

(p)

Detailed description: This system contains measures 294 through 297. The Flute part has a long melodic line starting in measure 294 with a *pp* dynamic, which then changes to *(mp)* in measure 295. The Clarinet and Trumpet parts have melodic lines with *pp* dynamics. The Bassoon part has a melodic line starting in measure 294 with a *mp* dynamic, which then changes to *(p)* in measure 295. The system ends with a repeat sign.

III. "Affectation (Scherzo)"

♩ = 125

Flute

Clarinet in B \flat

Trumpet in B \flat

Bassoon

solo

sempre mf

(open)

B \flat Cl.

B \flat Cl.

B \flat Cl.

3

5

3

7

9

B \flat Cl.

11

B \flat Cl.

13

B \flat Cl.

B \flat Tpt.

Rhythmic unison with trumpet

Rhythmic unison with clarinet

sempre mf

A

15

B \flat Cl.

B \flat Tpt.

17

B \flat Cl.

B \flat Tpt.

This system contains measures 17 and 18. The B \flat Clarinet part (top staff) begins with a whole rest in measure 17, followed by a half note G \sharp 4, a quarter note A \sharp 4, and a quarter note B \sharp 4. In measure 18, it plays a half note C \sharp 5, a quarter note D \sharp 5, and a quarter note E \sharp 5. The B \flat Trumpet part (bottom staff) plays a half note G \sharp 3, a quarter note A \sharp 3, and a quarter note B \sharp 3 in measure 17. In measure 18, it plays a half note C \sharp 4, a quarter note D \sharp 4, and a quarter note E \sharp 4. Both parts have a fermata over the final note of measure 18.

19

B \flat Cl.

B \flat Tpt.

This system contains measures 19 and 20. The B \flat Clarinet part (top staff) plays a half note G \sharp 4, a quarter note A \sharp 4, and a quarter note B \sharp 4 in measure 19. In measure 20, it plays a half note C \sharp 5, a quarter note D \sharp 5, and a quarter note E \sharp 5. The B \flat Trumpet part (bottom staff) plays a half note G \sharp 3, a quarter note A \sharp 3, and a quarter note B \sharp 3 in measure 19. In measure 20, it plays a half note C \sharp 4, a quarter note D \sharp 4, and a quarter note E \sharp 4. Both parts have a fermata over the final note of measure 20.

21

B \flat Cl.

B \flat Tpt.

This system contains measures 21 and 22. The B \flat Clarinet part (top staff) plays a half note G \sharp 4, a quarter note A \sharp 4, and a quarter note B \sharp 4 in measure 21. In measure 22, it plays a half note C \sharp 5, a quarter note D \sharp 5, and a quarter note E \sharp 5. The B \flat Trumpet part (bottom staff) plays a half note G \sharp 3, a quarter note A \sharp 3, and a quarter note B \sharp 3 in measure 21. In measure 22, it plays a half note C \sharp 4, a quarter note D \sharp 4, and a quarter note E \sharp 4. Both parts have a fermata over the final note of measure 22.

23

B \flat Cl.

B \flat Tpt.

This system contains measures 23 and 24. The B \flat Clarinet part (top staff) plays a half note G \sharp 4, a quarter note A \sharp 4, and a quarter note B \sharp 4 in measure 23. In measure 24, it plays a half note C \sharp 5, a quarter note D \sharp 5, and a quarter note E \sharp 5. The B \flat Trumpet part (bottom staff) plays a half note G \sharp 3, a quarter note A \sharp 3, and a quarter note B \sharp 3 in measure 23. In measure 24, it plays a half note C \sharp 4, a quarter note D \sharp 4, and a quarter note E \sharp 4. Both parts have a fermata over the final note of measure 24.

25

B \flat Cl.

B \flat Tpt.

26

27

B \flat Cl.

B \flat Tpt.

28

29

B \flat Cl.

B \flat Tpt.

30

31

Fl.

sempre mf

B \flat Cl.

solo

B \flat Tpt.

Bsn.

sempre mf

33

B \flat Cl.

35

B \flat Cl.

37

B \flat Cl.

39

Fl.

Rhythmic unison with bassoon

B \flat Cl.

Rhythmic unison with trumpet

B \flat Tpt.

Rhythmic unison with clarinet

Bsn.

Rhythmic unison with flute

41

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

43

Fl.

Bsn.

3 3 3 3 3 3

44

Fl.

B♭ Cl.

Bsn.

broken unison

solo

3 3 3 3 3

3 3 3

46

B♭ Cl.

48

B♭ Cl.

50

B \flat Cl.

Rhythmic unison with trumpet

B \flat Tpt.

Rhythmic unison with clarinet

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

Rhythmic unison with bassoon

Rhythmic unison with flute

52

C

3

3

3

3

54

B \flat Cl.

B \flat Tpt.

This image shows a musical score for two instruments: Bb Clarinet (B \flat Cl.) and Bb Trumpet (B \flat Tpt.). The score is for measures 54, 55, and 56. Measure 54 begins with a double bar line and a repeat sign. The Bb Clarinet part starts with a whole rest, followed by a quarter note G4 (with a flat), a quarter note F#4 (with a flat), and a quarter note E4 (with a flat). The Bb Trumpet part starts with a whole rest, followed by a quarter note G4 (with a flat), a quarter note F#4 (with a flat), and a quarter note E4 (with a flat). In measure 55, the Bb Clarinet part has a whole rest, followed by a quarter note G4 (with a flat), a quarter note F#4 (with a flat), and a quarter note E4 (with a flat). The Bb Trumpet part has a whole rest, followed by a quarter note G4 (with a flat), a quarter note F#4 (with a flat), and a quarter note E4 (with a flat). In measure 56, the Bb Clarinet part has a whole rest, followed by a quarter note G4 (with a flat), a quarter note F#4 (with a flat), and a quarter note E4 (with a flat). The Bb Trumpet part has a whole rest, followed by a quarter note G4 (with a flat), a quarter note F#4 (with a flat), and a quarter note E4 (with a flat).

57

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

broken unison

3

59

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

3

3

61

B \flat Cl.

B \flat Tpt.

broken unison

solo

64

B \flat Cl.

B \flat Tpt.

solo

3

66

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

3

68

B \flat Cl.

B \flat Tpt.

Rhythmic unison with trumpet

Rhythmic unison with clarinet

solo

71

Fl.

B \flat Tpt.

Bsn.

74

Fl.

B \flat Cl.

Bsn.

76

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

solo

79

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

3

3

81

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

3

3

3

3

84

Fl.

B \flat Tpt.

Bsn.

3

3

3

solo

87

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

Rhythmic unison with trumpet

Rhythmic unison with clarinet

solo

Detailed description: This system contains measures 87, 88, and 89. In measure 87, the Flute (Fl.) has a whole rest, while the Bassoon (Bsn.) has a half note G2. In measure 88, the Flute has a whole rest, and the Bassoon has a half note G2. The Trumpet (B♭ Tpt.) and Clarinet (B♭ Cl.) have a rhythmic unison of eighth notes: G4, A4, B4, A4, G4. In measure 89, the Flute has a solo with eighth notes: G4, A4, B4, A4, G4. The Bassoon has a rhythmic unison with the flute. The Trumpet and Clarinet have a whole rest.

90

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

Rhythmic unison with bassoon

solo

Rhythmic unison with flute

Detailed description: This system contains measures 90, 91, and 92. In measure 90, the Flute (Fl.) has a rhythmic unison with the Bassoon (Bsn.) of eighth notes: G4, A4, B4, A4, G4. The Bassoon has a solo with eighth notes: G4, A4, B4, A4, G4. The Trumpet (B♭ Tpt.) has a rhythmic unison with the flute. The Clarinet (B♭ Cl.) has a rhythmic unison with the bassoon. In measure 91, the Flute has a whole rest, and the Bassoon has a whole rest. The Trumpet and Clarinet have a whole rest. In measure 92, the Flute has a whole rest, and the Bassoon has a whole rest. The Trumpet and Clarinet have a whole rest.

92

Fl.

Bsn.

3

solo

solo

95

Fl.

B♭ Cl.

Bsn.

solo

97

B♭ Cl.

B♭ Tpt.

Bsn.

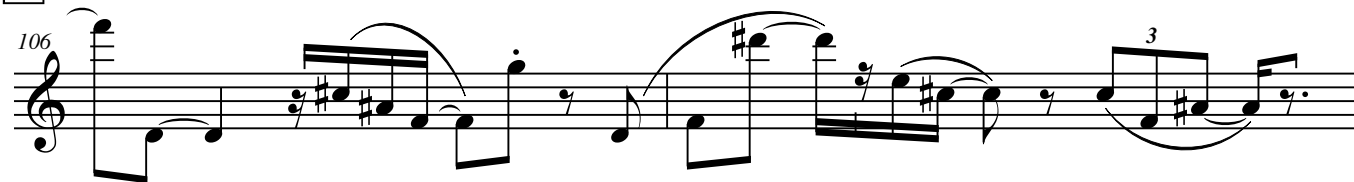
3

solo

3

D

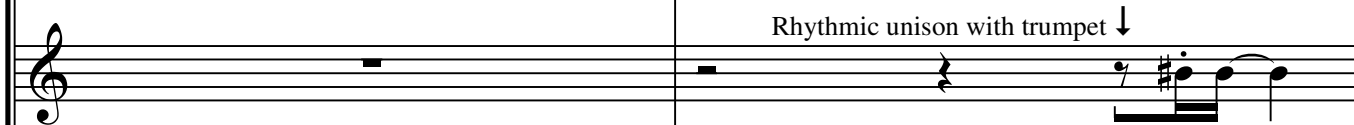
Fl. 106



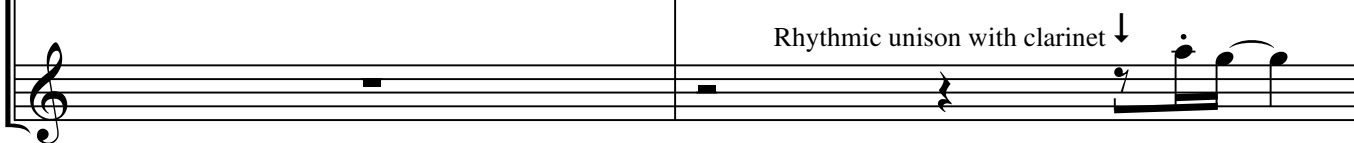
Fl. 108



B♭ Cl. Rhythmic unison with trumpet ↓



B♭ Tpt. Rhythmic unison with clarinet ↓



Fl. 110 Rhythmic unison with bassoon ↓



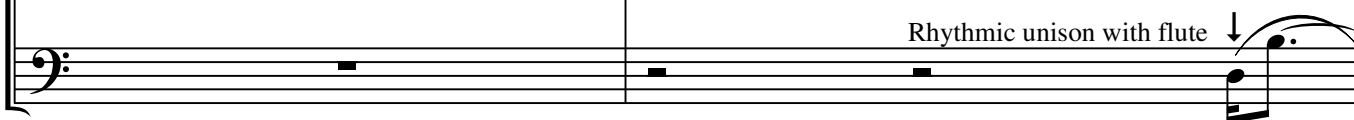
B♭ Cl. 3



B♭ Tpt. 3



Bsn. Rhythmic unison with flute ↓



[illegible]

Fl.

114

Bsn.

solo

3



Fl.

B♭ Cl.

Bsn.

116

solo

The image shows a musical score for three instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The score is for measures 116 and 117. The Flute part begins in measure 116 with a whole note G4, marked as a 'solo'. The B♭ Clarinet and Bassoon parts enter in measure 116 with a quarter note G3 and a quarter note F3 respectively. In measure 117, the Flute continues with a whole note G4, while the B♭ Clarinet and Bassoon parts have whole rests.

118

solo

B \flat Cl.

B \flat Tpt.

Bsn.

Detailed description: This system contains measures 118 and 119. The B \flat Clarinet part features a solo line starting in measure 118 with a series of eighth and sixteenth notes, some beamed together. The B \flat Trumpet and Bassoon parts have whole rests in measure 118. In measure 119, the B \flat Trumpet and Bassoon play a chord of two eighth notes each, marked with a 'z' (accidentals).

120

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

Detailed description: This system contains measures 120 and 121. The Flute part has whole rests in both measures. The B \flat Clarinet part plays a melodic line in measure 120, including three triplet markings over eighth notes. The B \flat Trumpet and Bassoon parts have whole rests in measure 120. In measure 121, the Flute plays two eighth notes, the B \flat Trumpet plays two eighth notes, and the Bassoon plays a quarter note followed by two eighth notes.

E Rhythmic unison: *tutti*

122

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.



124

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

126

Fl.

B♭ Cl.

B♭ Tpt.

Bsn.

==

128

Fl.

B♭ Cl.

B♭ Tpt.

Bsn.

130

Fl.

B♭ Cl.

B♭ Tpt.

Bsn.

132

Fl.

B♭ Cl.

B♭ Tpt.

Bsn.

135

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

This system contains measures 135 and 136. The Flute (Fl.) part begins with a whole rest in measure 135, followed by a half note G4, a quarter note A4, and a half note B4 in measure 136. The B \flat Clarinet (B \flat Cl.) part has a whole rest in measure 135, followed by a half note G3, a quarter note A3, and a half note B3 in measure 136. The B \flat Trumpet (B \flat Tpt.) part has a whole rest in measure 135, followed by a half note G3, a quarter note A3, and a half note B3 in measure 136. The Bassoon (Bsn.) part has a whole rest in measure 135, followed by a half note G2, a quarter note A2, and a half note B2 in measure 136. All parts have a fermata over the final note in measure 136.

137

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

This system contains measures 137 and 138. The Flute (Fl.) part has a half note G4, a quarter note A4, and a half note B4 in measure 137, followed by a whole rest in measure 138. The B \flat Clarinet (B \flat Cl.) part has a half note G3, a quarter note A3, and a half note B3 in measure 137, followed by a whole rest in measure 138. The B \flat Trumpet (B \flat Tpt.) part has a half note G3, a quarter note A3, and a half note B3 in measure 137, followed by a whole rest in measure 138. The Bassoon (Bsn.) part has a half note G2, a quarter note A2, and a half note B2 in measure 137, followed by a whole rest in measure 138. All parts have a fermata over the final note in measure 137.

139

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

3

141

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

3

Rhythmic unison:
tutti al fine. ↓

143

Fl.

B♭ Cl.

B♭ Tpt.

Bsn.

f

mf

solo

p

p

p

p

146

Fl.

B♭ Cl.

B♭ Tpt.

Bsn.

pp

pp

pp

pp

PART II

ESSAY – Thinking Through Collage: An Approach in “Collage Suite”

In this essay, I will outline how collage factors in my thesis composition for flute, clarinet, bassoon and trumpet in a manner that is different from early twentieth-century musical concepts of collage. My composition diverges from previous practices in that it does not employ borrowed thematic material. Instead, I devise a collage-like technique based on an idiosyncratic development of tension throughout my work. The title of my three movement piece is “Collage Suite.”

In what follows, I shall first consider how in the early twentieth century collage came to music through a non-musical art form. This discussion will help me to define “conceptual collage,” the cornerstone of my thesis. To explain this new “take” on collage, I will provide detailed analyses for each of the three movements of my work in the form of specific musical examples.

Tension as a goal achieved through collage

In fine art, “collage” is a technique “incorporating the use of pre-existing materials or objects attached as part of a two-dimensional surface.”¹ In the spring of 1912, Pablo Picasso (1881-1973) illustrated “deliberate and innovative use of collage in fine art” by pasting a stamp onto a portrayed letter in *The Letter*. Georges Braque (1882-1963) created a specific form of collage called *papier collé* in his *Glass and Playing Cards* (1912), which involved fastening imitation wood-grain paper to a white sheet.² From a historical perspective, collage is also achieved through another technique, cubism, where “three-dimensional objects are represented

¹ Lewis Kachur, *Grove Art Online, Oxford Art Online* [Web site], “Collage” (accessed 11 May 2012), Site address: <http://www.oxfordartonline.com/subscriber/article/grove/art/T018573>

² Kachur, *Grove Art Online*, “Collage.”

on a flat plane by breaking them down into geometrical shapes, such as cubes and cones, and juxtaposing or overlapping them in an active, colorful design.” *Still-life with Chair-caning* (1912) by Picasso is regarded as the first instance of “cubist collage,” which consisted of an oval canvas bordering a “frame” designed from a recurring loop of rope, with a printed oil-cloth imitating a “chair-caning” pattern.³

Collage in music typically emphasizes a collection of incongruous elements from pre-existing material which would not fit together under any other pretext.⁴ Cubism and other developments – such as orientalism, primitivism, even jazz – have provided powerful source material influencing any number of composers who treat of source material as a touchstone.⁵ The concept of “borrowing” is thus central to the initial phase of musical collage, and yet the referent may be to musical or to non-musical items. For example, Glenn Watkins thoughtfully draws connections between the concept of “layering” in the cubist work *Les Femmes d’Alger* by Picasso from 1907 and the compositional design of *The Rite of Spring* (1911-1913) by Igor Stravinsky (1882-1971) and in particular, with regard to the implementation of primitivism and folk tunes.⁶

³ Kachur, *Grove Art Online*, “Collage;” see, too: Christopher Green and John Musgrove, *Grove Art Online*, *Oxford Art Online* [Web site], “Cubism” (accessed 21 May 2012), Site address: <http://www.oxfordartonline.com/subscriber/article/grove/art/T020539>

⁴ Stefan Fricke, “Collage,” *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik*, 37 Vols., ed. by Ludwig Finscher (Kassel: Bärenreiter, 1998) Sachteil 2, p. 939; J. Peter Burkholder, *Grove Music Online*, *Oxford Music Online* [Web site], “Collage” (accessed 29 October 2010), Site address: <http://www.oxfordmusiconline.com.cyber.usask.ca/subscriber/article/grove/music/53083>

⁵ Glenn Watkins, *Pyramids at the Louvre: Music Culture, and Collage from Stravinsky to the Postmodernists*, (Cambridge, MA: The Belknap Press of Harvard University Press, 1994) references a host of early twentieth century compositions predicated upon collage, including: the roles of jazz and primitivism in the design of *La Création du monde* (1923) by Darius Milhaud (1892-1974), pp. 103, 112, 115, 232; and the manner by which orientalism influences appear in Maurice Ravel’s (1875-1937) *L’Enfant et les sortilèges* (1920-1925), pp. 30-31.

⁶ *Les Femmes d’Alger* (1907) also influenced *Allegro barbaro* (1910) by Béla Bartók (1881-1945) and *Scythian Suite* (1914-1916) by Sergei Prokofiev (1891-1953) – Watkins, *Pyramids at the Louvre*, pp. 97, 232. Watkins makes additional connections between cubism and Stravinsky’s *Three Pieces for String Quartet* (1914) and *Three Japanese Lyrics* (1912-1913); pp. 260-274.

A refined approach to collage in music appears not long after *The Rite of Spring*, as demonstrated by Charles Ives (1874-1954) in *The Fourth of July* (1914-1918), among other works.⁷ Ives' method involves inserting and juxtaposing materials either from previously written music or from music that emulates a precursor. While his approach fits an expanded definition of collage technique, Ives himself did not refer to his method as such.⁸ On the other hand, Bernd Alois Zimmermann (1918-1970) promoted the idea that the procedure of combining contrasting elements be called "collage."⁹ Through his use of contrasting elements of quoted or imitated music, George Rochberg (1918-2005), as was true of Ives before him, "sought to convey 'the many-layered density of human existence.'"¹⁰

Tension in collage arises from the juxtaposition of "incongruous" and "irreconcilable" materials that disrupt an otherwise unitary context. For my part, the incongruous and the irreconcilable drive forward my own "Collage Suite." I draw upon aspects of fugue, waltz, and scherzo in turn in each of the three movements.¹¹ To be clear, I do not use pre-existent thematic or other quoted material in "Collage Suite." Instead, I present elements of fugue, waltz, and scherzo only as a foil against which to create tension.

⁷ See, too, the following compositions by Ives: *Washington's Birthday* (1915-1917); *Putnam's Camp* (1914-1920), movement two of *Three Places in New England* (1911-1914); and the second and fourth movements of *Symphony No. 4* (1915-1924). J. Peter Burkholder, et al. *Grove Music Online*, *Oxford Music Online* [Web site], "Ives, Charles" (accessed 24 April 2012), Site address:

<http://www.oxfordmusiconline.com.cyber.usask.ca/subscriber/article/grove/music/14000>

⁸ Burkholder, *Grove Music Online*, "Ives, Charles;" and "The Uses of Existing Music: Musical Borrowing as a Field," *Notes*, Second Series 50, No. 3 (March 1994), 858; Watkins, *Pyramids at the Louvre*, p. 227.

⁹ Zimmermann references Gregorian chant, jazz, and Bach chorales in his opera *Die Soldaten* (1957-1965). Burkholder, *Grove Music Online*, "Collage;" Andrew D. McCredie and Marion Rothärmel, *Grove Music Online*, *Oxford Music Online* [Web site], "Zimmermann, Bernd Alois" (accessed 22 January, 2012), Site address:

<http://www.oxfordmusiconline.com.cyber.usask.ca/subscriber/article/grove/music/30977>

¹⁰ Burkholder, *Grove Music Online*, "Collage;" Two examples from 1965 in which Rochberg uses the collage technique include: *Music for the Magic Theater* and *Contra mortem et tempus*. Further, see: Richard Taruskin, *Music in the Late Twentieth Century*, Vol. 5 of *The Oxford History of Western Music* (Oxford: Oxford University Press, 2009), pp. 418-419.

¹¹ Naturally, utilization of contrasting movement "types" is not a feature restricted to collage, and particularly from the perspective of modern music. However, the manner in which I develop material for these movements warrants the label of "conceptual collage" (see below).

Introduction of terms used in my discussion

In the subsequent discussion of “Collage Suite,” I use various terms to identify salient features of this work:

Opposing Material	Alien or incongruous elements that are applied within each movement of “Collage Suite” as a method of suggesting collage.
Recast	Used to discuss applied changes to a fugue, waltz, and scherzo. These changes typically involve insertion of opposing materials to suggest collage.
Strong/long beat	Defines long notes used in “Divagation (Waltz),” movement two of “Collage Suite.”
Weak/short beat	Defines short notes which are projected in response to “strong/long beats” in “Divagation (Waltz).”
Pitch Grid	A vertical and horizontal series of 9 distinct register-specific sonorities (excluding the first vertical sonority) used in “Affectation (Scherzo),” movement three of “Collage Suite.” The horizontal element of the grid allows for continuous melodic material, while the vertical element creates variable tension. ¹²
Rhythmic Unison	A compositional technique used in “Affectation (Scherzo)” when all sounding voices share rhythms, although pitch material may differ.

Exposition of my thesis: “conceptual collage”

Each of the three movements of my composition is predicated upon my own approach to that which I label “conceptual collage.” Material in a “conceptual collage” does not consist of previously composed music. Instead, each movement draws upon components of fugue (first movement), waltz (second movement), or scherzo (third movement), and pits these components

¹² The 1st of the 9 vertical sonorities contains unison among three of the four instruments. The remaining sonorities that follow (2-9) are different. A more detailed discussion of the horizontal and vertical element is in pp. 97-99 of this document.

against opposing materials with a view toward variously altering the established flow of the movement in question.

The title of my first movement, “Contravention (Fugue),” refers to a process which, in essence, *prevents* a fugue from fully asserting itself. My second movement is entitled “Divagation (Waltz)” and in it I subject a waltz to a manipulated and “scattered” pattern, a pattern that represents a distortion of the characteristic rhythmic underlay of many waltzes. By definition, a regular rhythmic pattern relies on consistent speed, pulse, and meter: each of which is “challenged” in the second movement of my “Collage Suite.” The third movement is entitled “Affectation (Scherzo).” “Affectation (Scherzo)” is a fast movement with playful melodic material, sometimes encountered in scherzo as a genre; in an affective sense, however, “Affectation (Scherzo)” is also intense on account of its many dissonant vertical events. The movement gives the impression that there is going to be a considerable change in its direction, but no such change occurs, and hence the title “Affectation (Scherzo).”

Analysis of “Contravention (Fugue)”

I was inspired to write a fugue after exploring various Thomas Attwood (1765-1838) fugal exercises that he produced in his studies with Wolfgang Amadeus Mozart (1756-1791) in Vienna (ca. 1785).¹³ Attwood’s fugal exercises are not fully developed compositions, but they provide a framework of what can be found in a fugue, such as subject (dux), answer (comes), and stretti (see Example 1, below). Example 1 contains two fugal exercises (measures 1-6, and 7-15), each beginning with subject in the soprano voice (top staff), followed by an answer in the alto

¹³ Erich Hertzmann and Cecil B. Oldman, *Thomas Attwoods Theorie – und Kompositionsstudien bei Mozart*, Vol 1 of [Wolfgang Amadeus Mozart]: *Studien, Skizzen, Entwürfe, Fragmente, Varia*, Werkgruppe 30 of [Wolfgang Amadeus Mozart]: *Supplement*, Series 10 of *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, ed. by Internationale Stiftung Mozarteum Salzburg in Verbindung mit den Mozartstädten Augsburg (Salzburg and Vienna. Kassel: Bärenreiter, 1965) p. 258.

(bottom staff), and succeeded by stretti (beat 2 measure 4 in soprano; downbeat of measure 5 in alto).



Ex. 1 – Fugal sketch from Thomas Attwood’s Sketchbook.¹⁴

As I will now discuss, “Contravention (Fugue)” contains a functioning “exposition” of developed subject and answer materials, but does not completely unfold as a fugue. In it, I implement a process that interrupts what begins as a fugue; however, the movement does not develop further as such. Fugal development in “Contravention (Fugue)” treats “subject” and “answer” entries differently than what normally may be encountered in a fugue: every following entry has similar characteristics of the entry that came before it, yet contrasting features surface in each new entry. As a result, all entries are of variable length. Examples 2a through 2d show the different entries in order: bassoon (“subject,” 2a), clarinet (“answer,” 2b), trumpet (“subject,” 2c) and flute (“answer,” 2d). Every “subject” or “answer” begins with a statement of a four-note motive (C-sharp, B, A, B), after which it resolves to a long note: C-sharp⁴ in the bassoon (measures 1-3), E⁵ in the trumpet (measures 9-11), B-flat³ in the clarinet (measures 20-21), and C-sharp⁶ in the flute (measures 46-48). Following the long note, a series of intervallic leaps unfolds in each entry: with every new entry comes more ornamentation of the intervallic leaps.

¹⁴ Erich Hertzmann and Cecil B. Oldman, *Thomas Attwoods Theorie*, p. 258

The bassoon entry (measures 1-11) contains no ornamentation, and the largest intervallic leap is a 9th (F³ descends to E-flat² in measures 6-7). The trumpet “answer” (measures 9-20) has some decoration: G-sharp⁴ in measure 14 releases to two sixteenth notes: C⁵ and B⁴ before resolving to E⁵, which then descends by sixteenth notes to D⁵ and C⁵ in measure 15 before resolving to B-flat⁴. The trumpet’s largest intervallic leap is a 5th: F⁵ descends to B⁴ in measures 11-12, and C⁴ ascends to G-sharp⁴ in measures 13-14. The clarinet “subject” (measures 19-33) that follows is the longest of all the entries. Its “subject” entry is also “peculiar,” since the material is much different than the “subject” in the bassoon. Additionally, the intervallic leaps in the clarinet entry are embellished more than the trumpet “answer,” with considerable sixteenth-note activity in measures 24-27, and multiple leaps of a 9th: E⁴ ascends to F⁵ in measure 25, G⁵ in measure 26 resolves to G-sharp⁴ in measure 27, and G-sharp³ ascends to A⁴ in measure 27. Also, the clarinet entry in measures 27-29 emphasizes a repeated note (F-sharp⁵), which is unique among all other entries. The flute “answer” (measures 46-55) is the shortest entry of all the others, and its material is unlike the “answer” entry in the trumpet. The flute entry also contains sixteenth-note triplet ornamentation in measures 48, 49, and 51, with its largest intervallic leap being an octave: in measure 51, G-sharp⁵ descends to A-flat⁴ (enharmonically respelled for aesthetic purposes since G⁴ is the following pitch). The end of each entry is also expressed through a long note: bassoon on D² (measures 8-11), trumpet on F⁴ (measures 17-20), clarinet on G⁴ (measures 30-33), and flute on B⁴ (measures 52-55). In their respective entries, the ranges of the clarinet and bassoon are the most expansive. The clarinet moves from G-sharp³ to G⁵, while the bassoon expands from D² up to C-sharp⁴, the trumpet entry (E⁴, up a ninth to F⁵) is not so expansive in terms of register, while the flute contains an E⁴ up to E⁶.

♩ = 100-105

Bsn.

f * Subject entry (four-note motive)

non legato

6

** End of subject (long note)

Ex. 2a – Bassoon entry (measures 1-11 shown)

9 Tpt.

f * Answer entry (four-note motive)

non legato

15

** End of answer (long note)

Ex. 2b – Trumpet entry (measures 9-20 shown at pitch)

19 Cl.

* Subject entry (four-note motive)

mf *sfp* *f*

non legato

26

** End of subject (long note)

Ex. 2c – Clarinet entry (measures 19-33 shown at pitch)

46 Fl. *ord.*

f * Answer entry (four-note motive)

51 *ff* ** End of answer (long note)

Ex. 2d – Flute entry (measures 46-55 shown)

38 Fl. *flz.* *f*

B♭ Cl. *mf*

B♭ Tpt. *mf*

Bsn. *mf*

42 Fl. *flz.*

B♭ Cl. *

B♭ Tpt. *

Bsn. *

* “broken” four-note motives

Ex. 2e – Opposing material that temporarily impedes the fugue (measures 36-41 shown at pitch).

The flute “answer” entry does not appear until thirteen measures (measures 33-46) after the completion of the clarinet “subject” entry. During those thirteen measures (reproduced as Example 2e, above), further linear progress of the fugue stagnates. In addition, the first appearance of opposing materials occurs in measure 36. Measure 38 contains the first appearance of the flute in “Contravention (Fugue),” which is “peculiar” since it is not an “answer” to the “subject” presented by the clarinet. Instead, the flute opens with flutter-tongue articulation on C-sharp⁶, also heard in measures 39-41. Meanwhile, the clarinet, trumpet, and bassoon do not continue the fugue during this flute opening. Instead, they feature repeating pitches which counteract the melodic development of any “subject” or “answer” entry. The clarinet commonly presents three pitches: B⁴, A⁴, and F-sharp⁴: A and F-sharp in measure 39, A and F-natural⁴ in place of F-sharp in measure 40, B and A in measure 42, and B, A, and F-sharp in measure 44. The bassoon presents a C² in measures 38, 40, 42, and 44, with an insertion of C³ in measure 43. The trumpet interchanges between D-flat⁴ and E⁴ in measures 38-41 and 43. The recurring pitches in this portion of the movement foreshadow a system used to halt the fugue in the upcoming middle section of “Contravention (Fugue),” in which each instrument focuses on a select group of pitches.¹⁵ A projection of B, A, B both in the trumpet in measure 42, and in the bassoon (two octaves lower) in the second half of measure 43 function as a “broken” statement of C-sharp, B, A, B. Since the flute appears to “stagnate” on C-sharp, the trumpet and bassoon interject with B, A, B as an attempt to “complete” a four-note motive. The fugue continues from where it was arrested only after the flute presents its fugal “answer” which begins with C-sharp, B, A, B in measure 46 (Example 2d, above). Afterwards, the movement grows denser and its pace slows considerably.

¹⁵ Please refer to pp. 81-86 of this document.

The middle section of movement one (measures 55-106) is predicated upon the contravention of the fugue, and hence the movement title. The middle section contains a considerable difference in texture and register in comparison with the beginning of this movement. While the opening of “Contravention (Fugue)” comprises an expansive register, the middle section is “squeezed” into a relatively narrow registral space, resulting in a rather dense texture. In addition, the opening of “Contravention (Fugue)” contains varying melodic and rhythmic passages in each voice. The middle section, however, is less varied both rhythmically and melodically. Throughout the middle section of the movement, all four instruments repeatedly present motives of four notes. Each individual motive is also highly embellished: ultimately, recurring pitch material stands as the mainspring behind this middle section.

The four-note motives shown in Example 3 (left column) are related in varying degrees to the four notes used to introduce a fugal entry in the “exposition” (right column). The bassoon and flute motives are closely related to the fugal entry, because their motives descend two contiguous pitches (F^4 , to E^4 , then D^4 in the bassoon; E^4 , to D^4 , then C-sharp⁴ in the flute), then ascend one step (D^4 to E^4 in the bassoon; C-sharp⁴ to D^4 in the flute). The fugal entry, however, consists strictly of whole tones (C-sharp, to B, to A), whereas the flute entry contains a whole tone (E^4 to D^4) and a semitone (D^4 to C-sharp⁴), and the bassoon has a semitone (F^4 to E^4) and a whole tone (E^4 to D^4). The clarinet material is only remotely related to the fugal four-note motive; it descends by one pitch (E^5 to D^5), continues down a third (D^5 to B^4), then ascends a second (B^4 up to C^5). The trumpet motive is in inversion, which includes a registral leap: (F-sharp⁵ down to G^4 , up to A-flat⁴, and then back down to G^4).



Ex. 3 – Four-note motives in all voices from the middle section (measures. 55-106 at pitch) of “Contravention (Fugue)” (left) and the four-note fugal entry opening in the “exposition” (right).

On occasion, I insert opposing elements that counteract the repeating four-note motives of the middle section. Opposing materials contrast the four-note motives via a leap in register. However, I do not allow these opposing materials to halt the repetitive nature of the middle section. Example 4, below, shows the four-note motives as well as the opposing material. There are certain pitches within the four-note motives that are either repeated or “skipped” during the middle section. Typically, notes skipped are replaced with opposing material. The opposing material (marked in boxes) is different from the four-note motives, evidenced by their sudden leaps in register. Twice, the bassoon moves from D^4 (the third pitch in its four-note motive) down in register instead of resolving to E^4 (the fourth pitch in its motive). In measure 89, D^4 descends to $E\text{-flat}^2$; in measure 96, D^4 descends to F^2 . In the flute, the $C\text{-sharp}^4$ in measure 89 (third pitch in its four-note motive) does not resolve to D^4 (the fourth pitch in its motive). Instead, on the second half of beat 1 in measure 90, E^6 (presented as a grace note) follows $C\text{-sharp}^4$ and then yields to $C\text{-sharp}^6$. The clarinet in measure 90 also contains opposing material.

B⁴ (third pitch in its motive) does not resolve to C⁵ (fourth pitch in its motive). Instead, B⁴ moves to G⁵ and then to A-flat⁵.

As mentioned, the opposing material does not impede the middle section. After each insertion of opposing material, the four-note motives restart, as found in measure 90: F⁴ in the bassoon (beat three), E⁴ in the flute (beat two), and E⁵ in the clarinet (beat three). Ironically, while these repeated four-note motives established in the middle section are similar to the four-note motive explored in the “exposition,” they have fully halted the fugue. Only when these motives cease can the fugue “recommence.”

The musical score consists of two systems of staves. The first system covers measures 89-92, and the second system covers measures 93-96. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Bassoon (Bsn.).

- Measure 89:** Flute (Fl.) and Bassoon (Bsn.) play a four-note motive marked with an asterisk (*). Flute dynamics are *f* and *mp*; Bassoon dynamics are *p* and *mp*. Both are marked *(sempre ten.)*.
- Measure 90:** B♭ Clarinet (B♭ Cl.) and B♭ Trumpet (B♭ Tpt.) play a four-note motive marked with an asterisk (*). B♭ Clarinet dynamics are *mf* and *mp*; B♭ Trumpet dynamics are *p* and *mp*. Both are marked *(sempre ten.)*.
- Measure 91:** Flute (Fl.) and Bassoon (Bsn.) play a four-note motive marked with an asterisk (*). Flute dynamics are *mf*; Bassoon dynamics are *mp*. Both are marked *(sempre ten.)*.
- Measure 92:** B♭ Clarinet (B♭ Cl.) and B♭ Trumpet (B♭ Tpt.) play a four-note motive marked with an asterisk (*). B♭ Clarinet dynamics are *mf*; B♭ Trumpet dynamics are *mp*. Both are marked *(sempre ten.)*.
- Measure 93:** Flute (Fl.) and Bassoon (Bsn.) play a four-note motive marked with an asterisk (*). Flute dynamics are *mf*; Bassoon dynamics are *mp*. Both are marked *(sempre ten.)*.
- Measure 94:** B♭ Clarinet (B♭ Cl.) and B♭ Trumpet (B♭ Tpt.) play a four-note motive marked with an asterisk (*). B♭ Clarinet dynamics are *mf*; B♭ Trumpet dynamics are *mp*. Both are marked *(sempre ten.)*.
- Measure 95:** Flute (Fl.) and Bassoon (Bsn.) play a four-note motive marked with an asterisk (*). Flute dynamics are *mf*; Bassoon dynamics are *mp*. Both are marked *(sempre ten.)*.
- Measure 96:** B♭ Clarinet (B♭ Cl.) and B♭ Trumpet (B♭ Tpt.) play a four-note motive marked with an asterisk (*). B♭ Clarinet dynamics are *mf*; B♭ Trumpet dynamics are *mp*. Both are marked *(sempre ten.)*.

* Material opposing four-note motives

Ex. 4 – Middle section of movement one; all instruments cycle through a recurring series of four pitches (measures 89-96 shown at pitch).

In the final section of movement one (measures 107-158), the fugue “restarts” when each instrument states the four-note fugal motive of C-sharp, B, A, B. In the “exposition,” the C-sharp, B, A, B motive was used to introduce a fugal entry. In the final section, the C-sharp, B, A, B motive is implemented during the unfolding of melodic material within each entry. The

frequent insertion of C-sharp, B, A, B is reminiscent of the repeating four-note motives that drive the middle section forward. The fugue will once again be contravened, though in a different manner than that of the middle section. The final section of the movement halts the fugue by means of a repeated pitch in each voice. Example 5, below, provides both the four-note motive from the “exposition” and the introduction to pitch stasis. In Example 5, the four-note motive from the “exposition” appears once in the flute (measure 115), twice in the clarinet (measures 113, and measure 115 leading into 116), and twice in the trumpet (measures 113, 115). In measure 113 (see Example 5), beats 3 and 4 of the flute gesture carry the E⁴ and D⁴ pitches derived from its E, D, C-sharp, D motive from the middle section. In the bassoon, E⁴ begins to surface in repetition (measures 114 and 116, Example 5). Recurring pitches surface in other voices: starting in the trumpet on A⁴ (measure 113), G⁴ in the clarinet (measure 113), and D⁵ in the flute (measure 114).

The image displays a musical score for measures 113-117, featuring four staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Bassoon (Bsn.). The notation includes various musical symbols such as triplets, quintuplets, and dynamic markings like *sfz*. Annotations with asterisks (*) and crosses (x) are used to highlight specific musical fragments and motives. A box labeled 'F' with the number 115 is present at the beginning of the second system.

* Fragment of four-note motive from middle section
 x Four-note motive from “exposition”

** Pitch and rhythmic material used to contravene fugue

Ex. 5 – Fugue once again contravened (measures 113-117 shown at pitch).

The final section of the first movement becomes both saturated with, and taken over entirely by, note repetitions from which the fugue cannot re-emerge. After the first half of beat one in measure 130 (see Example 6, below), each instrument stays on its own fixed pitch:

trumpet on A⁴; bassoon on E⁴; clarinet on G⁴; flute on D⁵. Pitch stasis, in the form of repeated notes, causes the fugue *per se* to be absorbed and then to disappear.

The image displays a musical score for measures 130 through 133. It features four staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Bassoon (Bsn.). Each staff begins with a forte (*f*) dynamic. The score shows repetitive rhythmic patterns across all instruments, with dynamics shifting to mezzo-forte (*mf*) and fortissimo (*ff*) in later measures. A triplet of eighth notes is marked in measure 130 for the Flute, B♭ Clarinet, and Bassoon.

Ex. 6 – Repetitive pitch and rhythmic material in all voices (measures 130-133 shown at pitch).

In sum, the melodic and registral development provided by “subject” and “answer” materials of fugue is contravened twice: once through repetitive motivic material in a condensed register, and again through recurring pitches. These contrasting elements demonstrate one form of “conceptual collage” via systematic deflection away from an unfolding fugue. Other forms of “conceptual collage” appear in movements two and three.

Analysis of “Divagation (Waltz)”

In “Divagation (Waltz),” I derive material from a rhythmic pattern of a strong (and also long, for the purposes of the following argument) downbeat, followed by two weaker (and also short) beats (the typical “1 – 2 – 3” pattern, associated with countless waltzes), out of which I create the semblance of a waltz. Movement two is designed as an analogue to the quintessential

rhythmic pattern of a waltz, focusing on a strong attack point followed by weak trailer beats, here, however, all in the service of questioning strict adherence to regularity of pulse: in the place of “fixed” values, strong and weak moments are handled in various manners. What does remain consistent throughout “Divagation (Waltz)” is that strong beats are always longer than weak beats. The bassoon plays most strong/long beats. The weak/short beats are usually conveyed as responses to the bassoon by any combination of the other three instruments. As movement two progresses, the rhythmic pattern becomes heavily manipulated. Some of these manipulations include areas where weak/short beats are projected by the bassoon in response to its own strong/long beats (discussed below). In addition, there are rare moments in the flute, clarinet, and trumpet where the pitches they portray are to be considered strong beats.

A realization of my manipulated “strong-weak-weak” patterning is given at the beginning of the movement (see measure 1 through to the downbeat of measure 6 in Example 7, below). The pattern consists of a long note in the bassoon followed by two shorter “responses” by the trumpet, clarinet and flute, where rests do not factor into the equation. Rests simply are used as pauses between attack points of “strong” or “weak.” As is true of the rhythmic pattern, rests do not follow the regularity of pulse. In Example 7, the first weak beat surfaces immediately after the strong beat releases. However, between the first and second weak beat, there is a rest of five beats. Directly after the first realization of “strong-weak-weak,” there is a change in the presentation of the pattern: following the second projection of the strong beat (measures 6-9), there is a succession of five weak beats across seven measures (measures 10-16). I immediately deploy strong and weak beats in this manner as a forerunner to even greater divagations of the canonical rhythmic waltz pattern that are yet to come in movement two. After the second weak

II. Divagation (Waltz)

♩ = 85-88

Flute

Clarinet in B \flat

Trumpet in B \flat

Bassoon

ff

8

Fl.

B \flat Cl.

B \flat Tpt.

Bsn.

ff

Ex. 7 – Opening of “Divagation (Waltz)” (through measure 16). Strong beats labelled as “S.”; weak beat labelled as “w.” Instruments are at pitch.

As mentioned, the bassoon occasionally creates weak beats in response to its own strong beats, thus taking over the role of the flute, clarinet, and trumpet respondents. The bassoon extends its presentation of the rhythmic pattern by responding to its own strong beats, though repercussions of this action follow: when the bassoon portrays its own weak beats, opposing

♪ = 85-88

Ex. 7 – Opening of “Divagation (Waltz)” (through measure 16). Strong beats labelled as “S.”; weak beat labelled as “w.” Instruments are at pitch.

89

material is heard as a counterpart to the bassoon line. Example 8, below, is an excerpt from “Divagation (Waltz)” where opposing material emerges when the bassoon produces its own weak beats. The bassoon projects a strong beat for seven beats by means of an array of dynamic levels, which are used to emphasize a “weight” shift, hence garnering instability in the established rhythmic pattern. With no weak beats projected by the flute, clarinet, or trumpet, the bassoon plays weak beats at the opening of measure 21, and then assumes another strong beat starting on the last beat of that same measure. The flute enters in measure 24, but does not project weak beats. Instead, the flute introduces opposing material in the form of a melodic figure. Opposing materials initially carry the semblance of strong or weak beats, though their objective is to initiate registral exploration by presenting material on more than one pitch. At this point in movement two, strong and weak beats unfold without pitch variation. The opposing material in the flute presents a passage on two notes: an E and a G (measures 24-26). The long note (G) in measure 24 appears to coordinate with the strong beat presented in the bassoon. Opposing materials inevitably carry out a process wherein all voices move away from their rhythmic pattern “assignments” to explore melodic options.

The musical score for measures 18-26 of "Divagation (Waltz)" features two staves: Flute (Fl.) and Bassoon (Bsn.). The Bassoon part is marked with 'S.' (Strong) and 'W.' (Weak) beats, with dynamic markings of *mf*, *mp*, and *f*. The Flute part is marked 'Opposing Material' and *mp*. The score includes measure numbers 18, 21, 24, and 26.

Ex. 8 – Bassoon responding to its strong beats with its own weak beats. Meanwhile, the flute introduces opposing material instead of weak beats (measures 18-26 shown).

There are areas in “Divagation (Waltz)” in which opposing material appears in the bassoon while the flute, clarinet, and trumpet manipulate the rhythmic pattern by unfolding a

succession of weak beats. In Example 9, below, the weak beats presented by the flute, clarinet and trumpet differ from those represented in Example 7, as the projected pitches in the later example are significantly shorter than the former. On the second half of beat one in measure 32, there is a rare instance in which the flute, clarinet, and trumpet present a strong beat on *sforzando*: it is precisely three beats longer than the other series of weak beats being presented (measures 29-31; 32-43). The unified strong beat in the flute, clarinet, and trumpet in measure 32 thus allows the bassoon to counter with opposing material. At this point in movement two, strong and weak beats are presented without altering their stated pitch. While strong and weak beats in the bassoon were limited to just one pitch (G-flat), opposing material contains greater pitch variation which also expands register. An expanded register will eventually prove critical with the manipulation of the rhythmic pattern, since strong and weak beats will eventually shift in register themselves, and will also employ some pitch variation. Example 9, below, demonstrates the exploration of a lower register in the bassoon (dropping from a G-flat³ in measure 27 down to an E² in measure 33). The opposing material in the bassoon consists of connected long notes on changing pitches. An E² in measure 33 moves to F² in measure 35, and then to C³ in measure 36. C³ releases to a short E³ in measure 39 before descending to B² until measure 41.

The image displays a musical score for measures 27-43, focusing on the woodwind section. The parts are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Bassoon (Bsn.).

Measures 27-34:

- Flute:** Starts with a rest, then plays a series of eighth notes. Annotations include "(tongue pizz.)", "w. w.", "series of weak beats...", "p", "S.", "sfz", and "weak beats...".
- B♭ Clarinet:** Remains silent until measure 30, then plays a series of eighth notes. Annotations include "p", "series of weak beats...", "S.", "sfz", and "weak beats...".
- B♭ Trumpet:** Remains silent until measure 30, then plays a series of eighth notes. Annotations include "p", "series of weak beats...", "S.", "sfz", and "weak beats...".
- Bassoon:** Starts with a rest, then plays a series of eighth notes. Annotations include "w. w.", "p", "series of weak beats...", "S.", "sfz", and "weak beats...".

Measures 35-43:

- Flute:** Continues with a series of eighth notes. Annotation: "series of weak beats...".
- B♭ Clarinet:** Continues with a series of eighth notes. Annotation: "series of weak beats...".
- B♭ Trumpet:** Continues with a series of eighth notes. Annotation: "series of weak beats...".
- Bassoon:** Continues with a series of eighth notes. Annotation: "series of weak beats...".

Annotations and Dynamics:

- * Opposing material:** Indicated by an asterisk in the first system and a bracket in the second system.
- Dynamics:** *p* (piano), *sfz* (sforzando), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte).

Ex. 9 – Opposing material developing in the bassoon (measures 27-43 shown at pitch).

Further developed opposing material expands registers in all voices, thus allowing greater freedom in manipulating the rhythmic pattern later on in movement two. Example 10, below, presents an instance wherein the waltz pattern is eluded by the clarinet, flute, and the bassoon. There are two occurrences of strong beats (measures 105-107 and 109-111), and weak beats (measures 108, 111) in the bassoon. The flute and clarinet begin with longer pitches, outside of

their weak-beat patterns: flute in measures 108-110, upbeat to measure 111, upbeat to measure 112, and downbeat of measure 113; and clarinet from measure 107 until the downbeat of measure 109. In addition, the bassoon holds the pitch E in measures 111-113. The long notes in the flute and clarinet are implemented both as a means of eluding the rhythmic pattern, and of exploring the lower registers of the two instruments. Both the flute and the clarinet begin to connect long notes as part of the opposing material, in much the same manner as the flute had in Example 8, and the bassoon had in Example 9. The F^3 in the clarinet (measure 107) is an octave lower from the pitch that it uses to present weak beats (F^4). F^3 connects to B^3 in measure 109. The flute also begins to present long notes: G^4 at the end of measure 110 moves to C^4 in measure 111, before descending further to B^3 in measure 113. The bassoon's register expanded upward, by presenting a C^4 in measure 107. This sudden unfolding of connected long notes in multiple voices thus begins to cloud that which is being presented as strong and weak beats, and ultimately questions the notion of opposing material.

* Opposing material

Ex. 10 – Strong and weak beats in the waltz pattern challenged by other materials (measures 105-113 shown at pitch).

With opposing material connecting long notes in a low register, the bassoon eludes the presentation of the topical pattern. To adapt, the flute, clarinet, and trumpet shift their registers

higher in order to present weak beats. In addition, the bassoon further manipulates the rhythmic pattern by presenting weak beats on multiple pitches. In Example 11, below, the bassoon projects weak beats in rapid succession. The flute, clarinet, and trumpet are considerably higher in register than they were when they first started playing weak beats. The flute moves from E⁴ to E⁶, the clarinet from G⁴ to G⁶, and the trumpet from D-flat⁴ to D-flat⁵ (with one projection of A-flat⁵). After a succession of such tone-colour associated weak beats in the flute, clarinet and trumpet (measure 173 until the third beat of measure 174), the clarinet shifts into connected longer notes (the B³ and F-sharp³ in measures 174-175), while the bassoon assumes short notes (weak beats) in measure 175. The weak beats that the bassoon presents are distinct from those of the flute, trumpet and clarinet, as they are projected on four separate pitches: B³, G³, D-sharp², and E². The flute and clarinet, in turn, each present their weak beats on a single pitch. The trumpet, for the most part, plays its weak beats on a D-flat, though its last note is an A-flat. The A-flat extends the functionality of the weak beats by altering their pitch material. The bassoon, with four of its own pitches (B³, G³, D-sharp², and E²) attempts to compensate for the four pitches played by the flute, clarinet, and trumpet (E⁶, G⁶, D-flat⁵, A-flat⁵). Weak beats presented on varied pitches are the result of the opposing material which initially began to connect long notes on more than one pitch. At this point in movement two, presentations of “strong” and “weak” in Example 11 are considerably varied compared to their initial inception. Registrational shifts and pitch variation thus further manipulate the strong-weak-beat relationship central to the rhythmic pattern in “Divagation (Waltz).”

The image shows a musical score for four instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Bassoon (Bsn.). The score covers measures 173 to 175. The Flute, B♭ Clarinet, and B♭ Trumpet parts are marked 'Series of weak beats.' The Bassoon part is marked 'w. S.' and 'mf'. The B♭ Clarinet part is marked '* Opposing Material'.

Ex. 11 – The bassoon playing weak beats (first half of beat 3 of measure 174, second half of beat 1 until the end of measure 175) countered with the clarinet playing opposing material (second half of beat 2 of measure 174 through measure 175 at pitch).

With expanded registers and manipulated strong and weak beats, there comes a point in “Divagation (Waltz)” where opposing materials and the rhythmic pattern become virtually indistinguishable. In Example 12, below, instruments are mostly independent of one another. The flute plays a combination of short and long notes, which combines both opposing material and rhythmic pattern elements. Measures 182-183, and 188 consist of decorated melodic material on short notes in a fluctuating register (F^6 to $F\text{-sharp}^4$), while measures 184-187 consist of a long note which is a strong beat. The clarinet unfolds a series of connected long notes similar to the opposing material that it presented earlier in the movement, starting on B^3 in measure 182, moving to $F\text{-sharp}^3$ in measure 183. There is some ornamentation on shorter notes in measure 184, with E^4 resolving to B^3 , which then moves to C^4 . From measures 185-188, the clarinet plays $F\text{-sharp}^4$ on a very long note, longer than most strong beat presentations that the bassoon has played to this point in the movement. This long note begins right as the trumpet releases its G-flat in measure 184, but it connects with other long notes in that same measure: the F in the flute,

and the G in the bassoon. The trumpet also plays a series of connected notes, as well as a collection of shorter notes: it connects A-flat⁴ in measure 183 to D-flat⁵ in measure 184, which descends to G-flat⁴. At the end of measure 185, the trumpet plays A-flat⁴ which then descends to F⁴ and releases to B⁴ in measure 186. At the end of measure 186, the trumpet then connects D-flat⁵ to C⁵ in measure 187, and then releases to E⁵. E⁵ is repeated, before the decent to B⁴, which continues into the next measure. The C⁴ in the bassoon in measure 184 is a recurring pitch that emerged in its opposing material early on in the movement (refer to Example 10, above). The G³ to which the C resolves in measure 184 is retained until measure 187. This long note, however, carries instability: the pitch ascends by quarter-tone on the downbeat of measure 186. In addition, there is also a dramatic increase in dynamics: the bassoon reaches *fortissimo* by measure 188 on a detuned pitch. This detuned pitch is ultimately a “last-chance” attempt by the bassoon to extend the functionality of strong beats by differentiating its long note from long notes in other instruments. However, at this point in “Divagation (Waltz),” there is no clear distinction among rhythmic pattern and opposing material.

The image shows a musical score for four instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Bassoon (Bsn.). The score covers measures 182 to 188. The Flute part starts with a forte (f) dynamic, followed by a piano (p) section, and then a mezzo-forte (mf) section. The B♭ Clarinet part starts with a piano (p) dynamic. The B♭ Trumpet part starts with a piano (p) dynamic. The Bassoon part starts with a piano (p) dynamic, followed by a (poco) marking, and then a (quarter-tone sharp) marking. The Bassoon part ends with a fortissimo (ff) dynamic. The score is written in 4/4 time and features a complex rhythmic pattern that is assimilated across the instruments.

Ex 12– The assimilation of rhythmic pattern and opposing materials (measures 182-88 shown at pitch).

What once started as a representation of “strong-weak-weak” predicated upon the rhythmic pattern of a waltz rapidly grew to a “scattering,” or divagation, of that same representation by elusive and yet adaptive opposing materials. Further manipulation of the rhythmic pattern ultimately results in a “merging” of opposing materials as registers expand in all instruments. A waltz designed and presented in this manner is demonstrative of the workings of what I dub a “conceptual collage,” because the motion that takes place produces an eventual blending of mismatched features.

Analysis of “Affectation (Scherzo)”

Movement three, “Affectation (Scherzo),” is driven forward by material associated with a pitch grid through which vertical sonorities unfold in rhythmic unison. I derive the idea of the rhythmic unison from *Et je reverrai cette ville étrange* by Claude Vivier (1948-1983). In the

Vivier work, there are melodic passages presented through varying rhythms, in different octaves (see Example 13, below).¹⁶ The process in my “Affectation (Scherzo)” involves instruments developing extended melodies using tones from an assigned pitch grid in rhythmic unison.

Trumpet: higher note
Piano right hand: higher and lower notes, one octave higher
Piano left hand: higher and lower notes, one octave lower
Viola: lower note
Cello: higher note, one octave lower
Bass: lower note, two octaves lower



Ex. 13 – Opening movement from Claude Vivier, *Et je reverrai cette ville étrange*; measure 2 shown.¹⁷

In “Affectation (Scherzo),” each of the four instruments is given its own discrete sequence of nine register-specific pitches (including certain pitch repetitions). I use notes from the pitch grid (Example 14, below) to compose extended melodies and attendant vertical sonorities that unfold in a fast tempo. A sense of regularity impacts upon the variety of scherzo I am presenting, and features a singular approach to the melodic and the vertical domains. Playfulness, sometimes encountered in a scherzo, is achieved in the movement through the presence of opposing material, and will be discussed in some detail below.

Texture is a prominent feature in “Affectation (Scherzo).” The pitches move from being very densely compacted in a textural sense to being very diffuse (closely-spaced to widely-spaced). When one instrument presents a pitch from the grid, other instruments are predestined to play the pitch that vertically aligns with it. The dissonance present in all aligned sonorities

¹⁶ Claude Vivier, *Et je reverrai cette ville étrange* (Saint-Nicholas, Quebec: Doberman-Yypan, 1994).

¹⁷ Vivier, *Et je reverrai cette ville étrange*, p. 4.

carries some degree of tension. Closely-aligned pitches are designed to create both a high level of tension and a dense texture (shown in the vertical sonorities at the beginning of Example 14, below), whereas pitches more sparsely-aligned in a registral sense produce a low degree of tension and render a thin texture (as in the vertical sonorities at the end of Example 14). Any relief in the tension generated by the vertical sonorities of the pitch grid is carried out through opposing material.

The image shows a musical score for four instruments: Flute (Fl.), B♭ Trumpet (B♭ Tpt.), B♭ Clarinet (B♭ Cl.), and Bassoon (Bsn.). The score is organized into four staves. Below the staves, there are nine vertical sonorities numbered 1 through 9. Each instrument has a single note in each sonority, creating a dense texture. The notes are: Fl. (F, A, C#, D#, F, A, C#, D#, F), B♭ Tpt. (F, A, C, D, F, A, C, D, F), B♭ Cl. (F, A, C#, D#, F, A, C#, D#, F), and Bsn. (F, A, C#, D, F, A, C, D, F).

Ex. 14 – Pitch grid in “Affection (Scherzo);” each vertical sonority is numbered (1-9). All instruments are at pitch.

“Affection (Scherzo)” contains several solo passages, most of which are carried by the clarinet, first shown in Example 15, below. All four voices do not sound together until the end of the movement, during which there is a climax of tension owing to the density of vertical sonorities further strengthened by a relentless emphasis on rhythmic unison. The clarinet is the first instrument to introduce its individual nine-pitch sequence from the grid shown in Example 14. There are solo passages in the remaining three instruments, too, though they are less frequently encountered than in the clarinet: trumpet in measures 68-69, 71-73, and 76-77; flute in measures 106-109 and 116-117; and bassoon in measures 102-105. At times, instruments play in

groups: the clarinet paired with the trumpet, and the flute with the bassoon. “Affectation (Scherzo)” begins with clarinet solo, which introduces a recurring melody using tones from the pitch grid (see Example 15). Melodies throughout this movement typically contain repeated pitches, as is the case below:



Ex. 15 – Clarinet solo at the beginning of “Affectation (Scherzo).” Pitches are numbered according to their order in the pitch grid; repeated notes from the grid are parenthesized (measures 1-6 shown at pitch).

Rhythmic unison is employed to intensify the notion of extended melodies. Vertical sonorities aligned through a persistent rhythmic unison build tension as the melodies progress. The rhythmic unison is first introduced when the trumpet joins the clarinet (see Example 16, below). The anacrusis to measure 15 has the trumpet entering on the first note of its pitch series (on D), and reaches the second-to-last note of its set on beat 2 of measure 18 (F), all the while unfolding in rhythmic unison with the clarinet. The extended melody that the clarinet solo began builds momentum with the trumpet joining in, and thus develops tension.

13 Rhythmic unison with trumpet

B \flat Cl.

(2) 1 2 3 7 (1) (3)(2) 4 5 6 (1) (2) (3) (4) (1) (7) 1

B \flat Tpt.

Rhythmic unison with clarinet

sempre mf

A

15

B \flat Cl.

3 4 2 (4) (4) (3) (2) (1) (4) 6 5 7 (4)(5)(4) (7)(7)

B \flat Tpt.

3 4 2 (4) (4) (3) (2) (1) (4) 6 5 7 (4)(5)(4) (7)(7)

17

B \flat Cl.

(1) (3) (4) (2) (2) (5) (7)(4) (8) (4) (5) (4) (7) (4)

B \flat Tpt.

(1) (3) (4) (2) (2) (5) (7)(4) (8) (4) (5) (4) (7) (4)

Ex. 16 – Rhythmic unison in clarinet and trumpet (measures 13-18 shown at pitch).

The title “Affectation (Scherzo)” refers to the role of opposing material in movement three. Opposing material causes only the slightest permutation, and promises to lead to further “disruption,” though there is no delivery on that promise. The opposing material “challenges” the progressive rhythmic unison and the strictness of the pitch grid. After each challenge to the rhythmic unison, there is a brief period of silence which temporarily puts a stop to the mounting tension; re-entry of the clarinet solo is used to reinstate the principles of rhythmic unison and adherence to the pitch grid. In the order of events, I composed: 1) the introduction to the pitch grid and rhythmic unison; 2) the insertion of opposing material which challenges the stability of the rhythmic unison and the pitch grid; and then 3) the reinstatement of both the pitch grid and

rhythmic unison. A challenge to the rhythmic unison first occurs in the flute, see Example 17, below. On beat 5 of measure 31, the flute lags only slightly behind the bassoon, entering on the third and final unit of a triplet instead of the second unit. According to the pitch grid, the bassoon's second pitch, the A, should align with an F in the flute. Instead, the A in the bassoon aligns with the D in the flute, creating something of a phase shift, as none of the other pitches align in a manner consistent with strict adherence to the pitch grid.

The image shows a musical score for measures 31 and 32. The parts are Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Bassoon (Bsn.). Measure 31 features a triplet in the flute and bassoon. The flute's triplet starts on beat 5, while the bassoon's triplet starts on beat 4. This creates a phase shift. The bassoon part is marked 'sempre mf' and includes fingerings 1-9. The flute part is also marked 'sempre mf' and includes fingerings 1-9. The B♭ Clarinet part has notes (8), 8, and 9 in measure 31, and a 'solo' section in measure 32. The B♭ Trumpet part has a whole note in measure 31 and rests in measure 32.

Ex. 17 – The first break in the rhythmic unison; the flute comes in slightly late compared to its partner, the bassoon (beat 5 of measure 31). Measures 31-32 shown at pitch.

Two hypothetical situations are presented in Example 18 (a) and 18 (b); adoption of either situation would have kept the flute and bassoon in rhythmic unison. In Example 18 (a), the flute and bassoon are in rhythmic unison with the correct pitch alignment; in Example 18 (b), the flute enters at the same time as it does in Example 17, above, although its pitches line up with the bassoon in accordance with the pitch grid. In each case (Example 18 (a) or 18 (b)) the rhythmic unison would not have been impeded.

Measure 31, beat 5 until measure 32, beat 2:

Ex. 18 – Two possibilities which would have maintained the rhythmic unison and adherence to the pitch grid.

In reaction to the first deviation from the rhythmic unison and the pitch grid, I used the succeeding clarinet solo to reinstate a developing melody (see Example 19). In measure 32, the clarinet begins its nine-pitch sequence (on D), and reaches the final pitch of that series in measure 33 (A-sharp). The rhythmic unison and pitch grid once again function “properly,” and tension begins to rebuild:

Ex. 19 – Clarinet solo used to reinstate the pitch grid and rhythmic unison (measures 32-38 shown at pitch).

There is another instance in this movement in which the flute and bassoon are involved in a “misalignment” of the pitch grid brought about via disruption in the rhythmic unison (Example 20, below). In the excerpt, the flute and bassoon both project their respective nine-pitch series in

rhythmic unison for the first two beats of measure 44. However, the same cannot be said of beats 3 and 4, where none of the pitches or rhythms align “properly.” On the second unit of the sixteenth-note triplet, the bassoon’s G-sharp aligns with A-sharp in the flute. On the third unit of the triplet, the B in the bassoon aligns with F-sharp in the flute. After the sixteenth-note triplet, the flute sustains its F-sharp before resolving to D-sharp in the second half of beat 4. Meanwhile, on beat 4 in the bassoon, there is a C-sharp³, a D³, and a C⁴. Neither these rhythms, nor these pitches, align with the rhythmic unison or the pitch grid *per se*. It is at this point in the movement where the rhythmic unison and the pitch grid are most asynchronous:

Fl.

Bsn.

* Misaligned pitch grid

** Misaligned pitch grid and fracturing of rhythmic unison

Ex. 20 – Flute and bassoon once again disrupt the rhythmic unison and the pitch grid (measure 44 shown).

Example 21, below, represents what would have been presented were the flute and bassoon to have followed the pitch grid “properly,” starting on the second unit of the sixteenth-note triplet previously highlighted in Example 20. Had the flute and bassoon followed the pitch grid in rhythmic unison, the G-sharp in the bassoon would align with F-sharp in the flute, and B in the bassoon would align with A-sharp in the flute.

Measure 44, beat 3:

Fl.
 Bsn.
 in score

Ex. 21 – Misaligned pitch grid presented by the flute and bassoon in measure 44.

On account of the misaligned pitch grid and disrupted rhythmic unison – which cause a break in tension – the clarinet serves once again to start the process of tension building (see Example 22, below):

45 Cl. solo 3 2 1(2) 8 4 (3) (1)(2) (8) (1)(1) (2) (1)(2) 5 (4) (3)
 48 (4) (2) (1)(8) (3)(2)(4) (5)(8) 7 (1)(2) (3)(7)(7) (8)(5) (8) (1) (2) (3) (4)
 50 (1)(2) (3)(7)(7) (8)(5) (8) (1) (2) (3) (4)

Ex. 22 – Clarinet solo again reinstates rhythmic unison and pitch grid (measures 45-50 shown at pitch).

The above examples of the flute and bassoon deviating from the pitch grid and rhythmic unison suggest an upcoming collapse in the stability of both the pitch grid and rhythmic unison in “Affectation (Scherzo).” However, these deviations function mostly as audible “teasers.” Toward the end of the movement, where all instruments are present (see measure 122 in Example 23, below), the rhythmic unison is firmly in place with few deviations from the pitch grid. The full potential of tension is realized with this unfolding of vertical pitches in rhythmic

unison. At a time when relief from this tension build-up seems most appropriate, none is provided by opposing materials or any other source. The flute, clarinet, bassoon, and trumpet diverge slightly from the pitch grid, but the flow of the rhythmic unison is not disrupted. Only ending the entire movement can stop such a controlled alliance between rhythmic unison and the pitch grid:

E Rhythmic unison: *tutti*

The musical score consists of two systems, measures 122-123 and 124-125. Each system has four staves: Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), and Bassoon (Bsn.). The music is in 4/4 time and features a rhythmic unison of eighth notes. The pitch grid is nearly uniform across all voices, with some deviations marked by asterisks (*). Fingerings are indicated by numbers in parentheses below the notes. Articulation marks, including slurs and accents, are present throughout the passage.

Measure 122:

- Fl.: 5 1 3 2 (1) (5) 7 (2) (5) (7) (3) 8 6
- B♭ Cl.: 5 1 3 2 (1) (5) 7 (2) (5) (7) (3) 8 6
- B♭ Tpt.: 5 1 3 2 (1) (5) 7 (2) (5) (7) (3) 8 6
- Bsn.: 5 1 3 2 (1) (5) 7 (2) (3) (7) (3) 8 6

Measure 123:

- Fl.: (1) (5) (8) (2) (3) 4 (5) (6) (1) (7) (3) (4) (7) (6) (8) (1) (2) (1)
- B♭ Cl.: (1) (5) (8) (2) (3) 4 (5) (6) (1) (7) (3) (4) (7) (6) (8) (1) (2) (1)
- B♭ Tpt.: (1) (5) (8) (2) (3) (2) (5) (6) (1) (7) (3) 4 (7) (6) (5) (1) (2) (1)
- Bsn.: (1) (5) (8) (2) (3) 4 (5) (6) (1) (7) (3) (4) (8) (6) (8) (1) (2) (1)

* Misaligned pitch grid

Ex. 23 – Uniform rhythmic unison and nearly uniform pitch grid in all voices (measures 122-125 shown at pitch).

The deviations from the pitch grid order and rhythmic unison prove, in retrospect, to be insignificant, and even “anticlimactic.” Movement three exhibits only minimal changes in the otherwise steady relationship between the rhythmic unison and the pitch grid. As movement

three progresses, there is no “real” resolution to any building tension. The minimal impact caused by the opposing material in “Affectation (Scherzo)” suggests “conceptual collage” in contrast to “Contravention (Fugue)” and “Divagation (Waltz),” as both of those movements were considerably altered by dint of their opposing materials.

Conclusion

“Collage Suite” is a “conceptual collage,” a procedure invented against the background of the conceptual and technical overview of collage-like processes and examples gleaned from a selection of twentieth-century compositions. The unitary fabric versus the contrasting elements are featured in each movement of my composition. “Collage Suite” uses a fugue, a waltz, and a scherzo as touchstones, and yet each of these referents is recast. The distorted fugue in “Contravention (Fugue)” and the analogue to a “strong-weak-weak” rhythmic pattern in “Divagation (Waltz)” are both considerably altered by aid of opposing materials. By comparison, the regularity of the pitch grid and the rhythmic unison in “Affectation (Scherzo)” is often “challenged” by opposing materials, though they only provide temporary release from tension.

As mentioned at the beginning of this essay, a key feature I set out to implement in my composition is created by the juxtaposition of incongruous and irreconcilable materials. My piece implements a process which does not require the *material* insertion of pre-composed music; the condition of tension characteristic of collages, however, is created by my own and novel orientation toward the method of combining incongruous elements.

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APPENDIX – Recording of “Collage Suite” (CD)

The attached CD consists of a live recording of the first movement, “Contravention (Fugue),” and digital renditions produced by Finale 2012 of the final two movements, “Divagation (Waltz)” and “Affectation (Scherzo),” are submitted together with the full score of “Collage Suite.” The first movement, “Contravention (Fugue),” was performed on 11 March 2012 at Cornerstone Church in Saskatoon, Saskatchewan by: Brenda Moats, flute; Alyssa Thompson, clarinet; Terry Heckman, trumpet; and Stephanie Unverricht, bassoon.

Track Listing:

1. “Contravention (Fugue)” – Live Recording, 7’41”
2. “Divagation (Waltz)” – Digital Recording, 7’50”
3. “Affectation (Scherzo)” – Digital Recording, 5’53”

TOTAL: 21’27”

Vita

Listed below are awards received and compositions written during my time at the University of Saskatchewan for the degree Master of Music (MMus):

AWARDS:

- Murray Adaskin Composition Award: 2012, 2010
- David L. Kaplan Music Scholarship: 2011

COMPOSITIONS:

- 2011
 1. “Beauty and Scorn” (7’00”) – Chamber Work (Piano, Violin, Cello)
 2. “Candlelight” (6’48”) – Electronics (Recorded)
 - Played April 2011 at Quantz Theatre (University of Saskatchewan).
 3. “Collage Suite” (19’45”) – Thesis Composition; Chamber Work (Flute, Clarinet, Trumpet, Bassoon)
 - I. “Contravention (Fugue)” (6’01”)
 - Performed March 2012 at Cornerstone Church (Saskatoon) by Brenda Moats (Flute), Alyssa Thompson (Clarinet), Terry Heckman (Trumpet), and Stephanie Unverricht (Bassoon)
 - II. “Divagation (Waltz)” (8’01”)
 - III. “Affectation (Scherzo)” (5’58”)
 4. “Fortune” (5’15”) – Solo Harp
 5. “Klangspiel” (4’41”) – Chamber Work (Timpani, Castanets, Glockenspiel, Vibraphone)
 6. “Minuet” (2’25”) – String Ensemble
 7. “Soliloquium” (2’16”) – Euphonium
 - Performed April 2011 at Quantz Theatre by Pierre-Mathieu Gauthier
 8. “Threnody in Memory of Malcolm Forsyth” (5’21”) – Solo Violin
 - Performed June 2012 at St. James Anglican Church (Saskatoon) by Michael Swan.
- 2010
 1. “Deflections” (6’48”) – Solo Piano
 - Performed April 2010 at Quantz Theatre (University of Saskatchewan) by Ying Qi
 2. “Insomnia: Prelude & Allegro For Strings” (7’38”) – String Ensemble
 3. “Starborne” (8’16”) – Chamber Work (Flute/Piccolo, Clarinet/Bass Clarinet, Violin, Cello, Piano, Percussion: Conga Drum, Bongo Drum, Wood Block, Tambourine, Bass Drum)
 - Performed July 2010 in Szombathely, Hungary (Bartok International Festival) by THReNSeMBle.